**Joel Feigin**

# Ti Sarani

**for organ**

**ca. 7 minutes**

**2015**

**Notes on Performance**

This work is an homage to the chorale-preludes of Bach; the cantus firmus, in canon in the pedals, is the *Ti Sarani*, or Refuges, as chanted in Pali, the language used by the historical Buddha; it is printed for reference on the next page. The work has almost no marks of performance—it should be played as one would play the large *stile antico* chorale-preludes in Bach's *Clavier-Übung III*, (the three *Kyries*, BWV 669, 670, 671; and the *Aus Tiefer Not*, BWV 686), although in a somewhat old-fashioned style, inclining towards minimal separation between notes and possibly even legato, and using more *rubato* than would normally be used in Bach. The tempo is flowing, but with a broad, spacious feeling;  = c. 60 works well.

The Three Refuges, also called the Three Jewels, are the Buddha (the teacher), the Dharma (the teachings), and the Sangha (the community of practitioners). The ceremony of taking refuge in the three treasures is central to all Buddhist traditions. The refuges are also considered the first three ethical precepts, and the ceremony of taking refuge can include formally accepting the precepts as the guide to one's life.

| The chant with the original Pali text is: | A literal English translation would be: |
|---|---|
| Buddham saranam gacchami | I take refuge in Buddha. |
| Dhammam saranam gacchami | I take refuge in Dharma. |
| Sangham saranam gacchami | I take refuge in Sangha. |
| Dutiyampi Buddham saranam gacchami | For a second time, I take refuge in Buddha. |
| Dutiyampi Dhammam saranam gacchami | For a second time, I take refuge in Dharma. |
| Dutiyampi Sangham saranam gacchami | For a second time, I take refuge in Sangha. |
| Tatiyampi Buddham saranam gacchami | For a third time, I take refuge in Buddha. |
| Tatiyampi Dhammam saranam gacchami | For a third time, I take refuge in Dharma. |
| Tatiyampi Sangham saranam gacchami | For a third time, I take refuge in Sangha. |

I am fond of the more poetic translation by Suzuki Roshi:

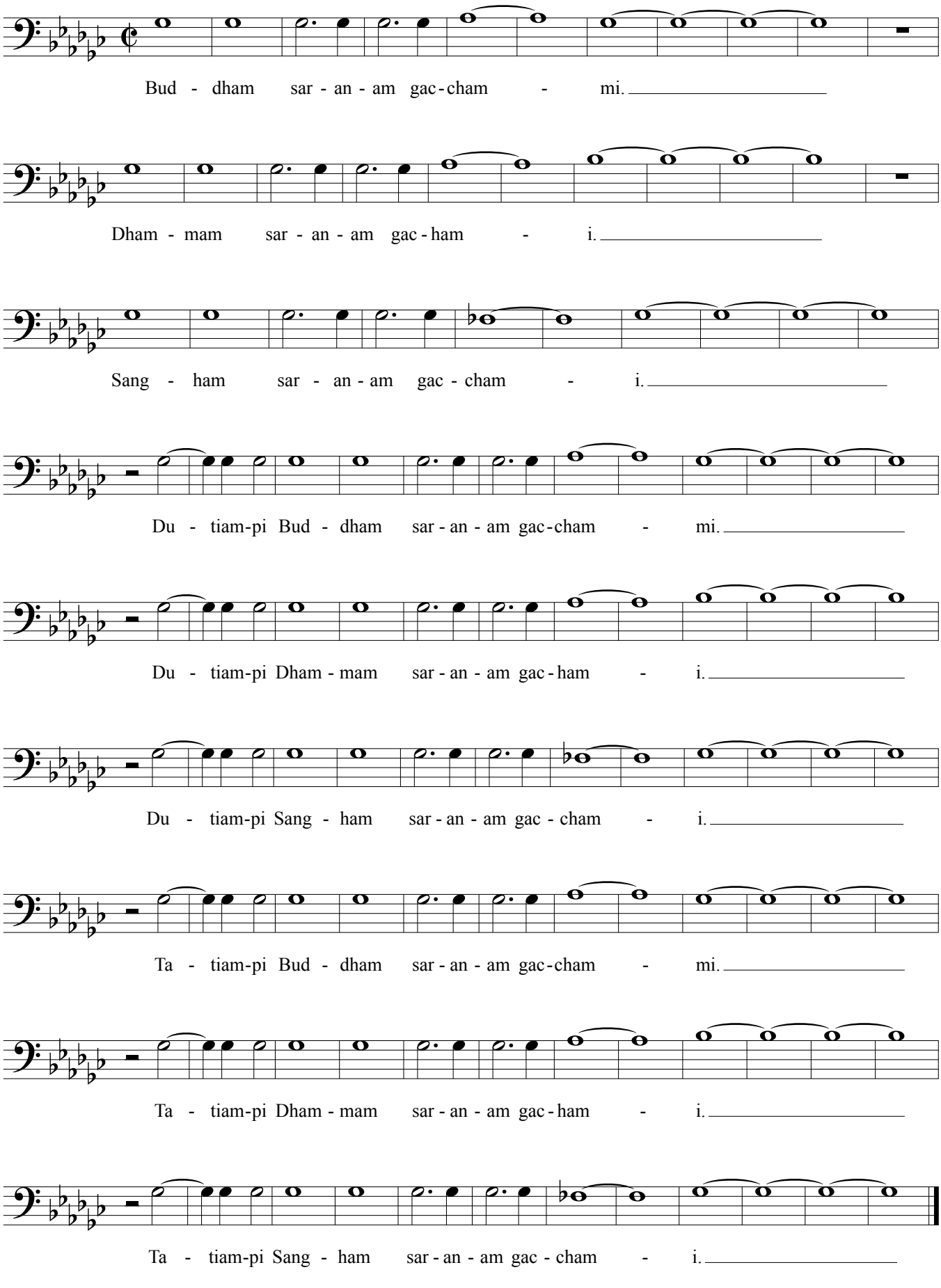
I take refuge in Buddha.
I take refuge in Dharma.
I take refuge in Sangha.

I take refuge in Buddha as the perfect teacher.
I take refuge in Dharma as the perfect teaching.
I take refuge in Sangha as the perfect life.

Now I have completely taken refuge in Buddha.
Now I have completely taken refuge in Dharma.
Now I have completely taken refuge in Sangha.

In the second three lines, I understand "perfect" more as "complete" or "all-encompassing" than "perfect" in the usual sense of "without flaw."

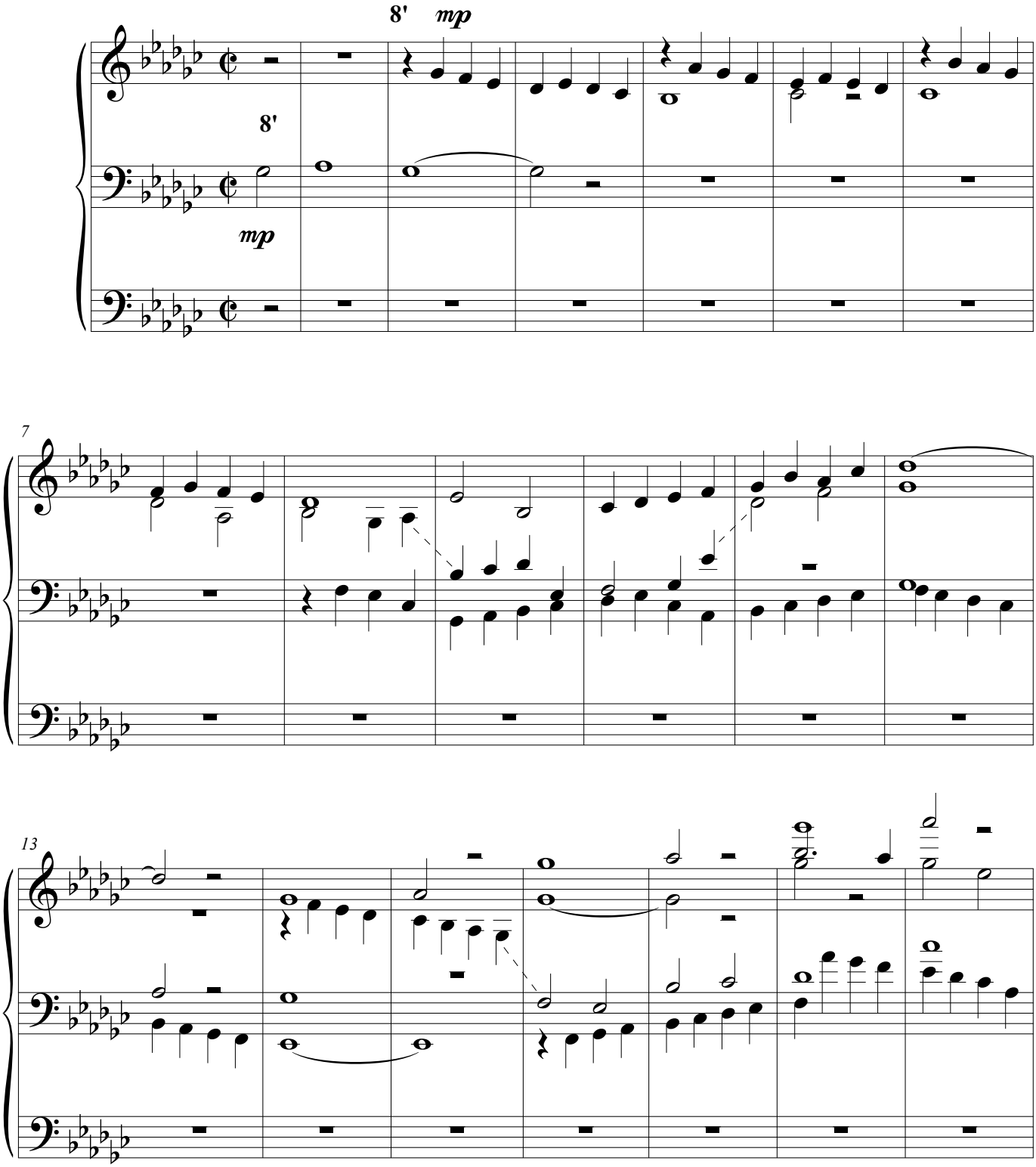
# Cantus Firmus



Organ

# Ti Sarani

Joel Feigin

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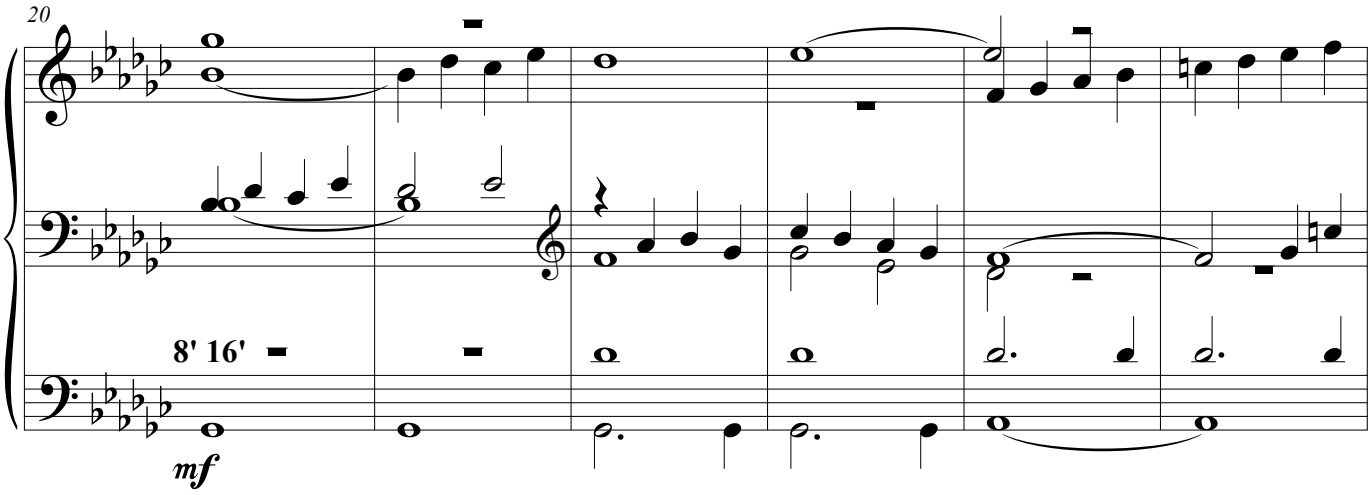
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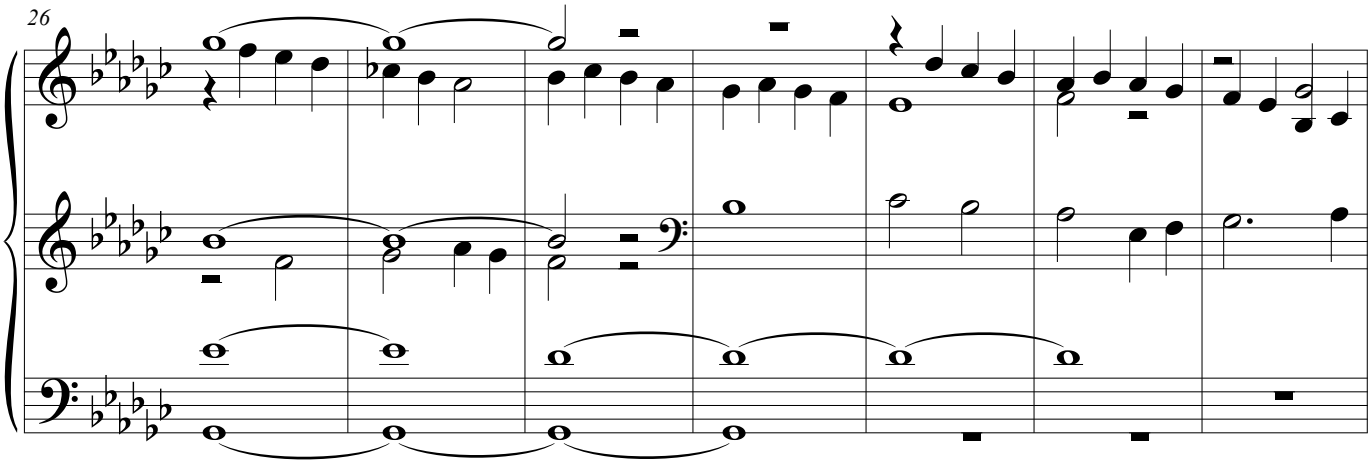
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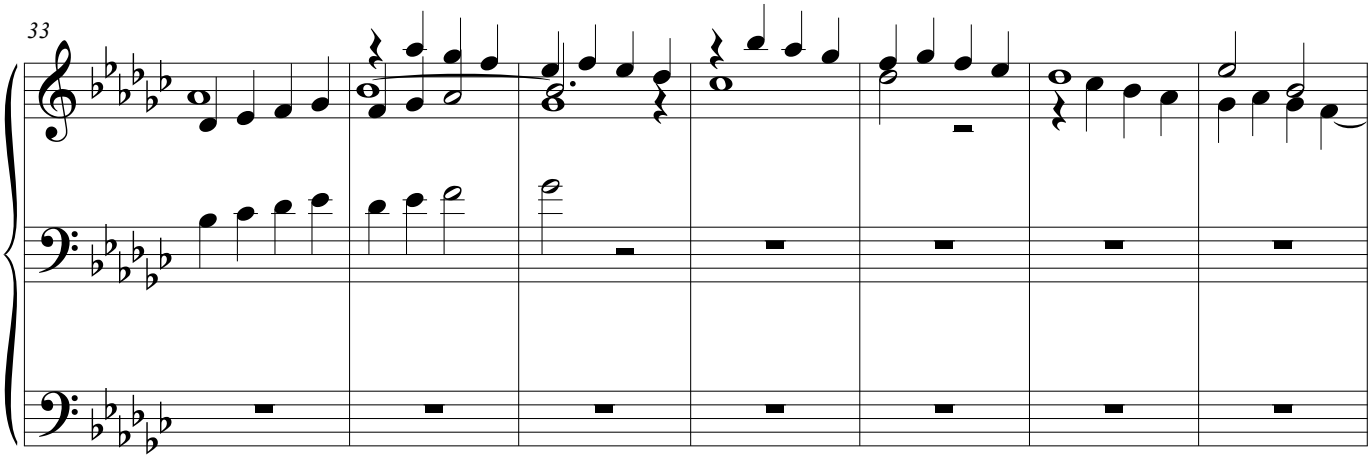
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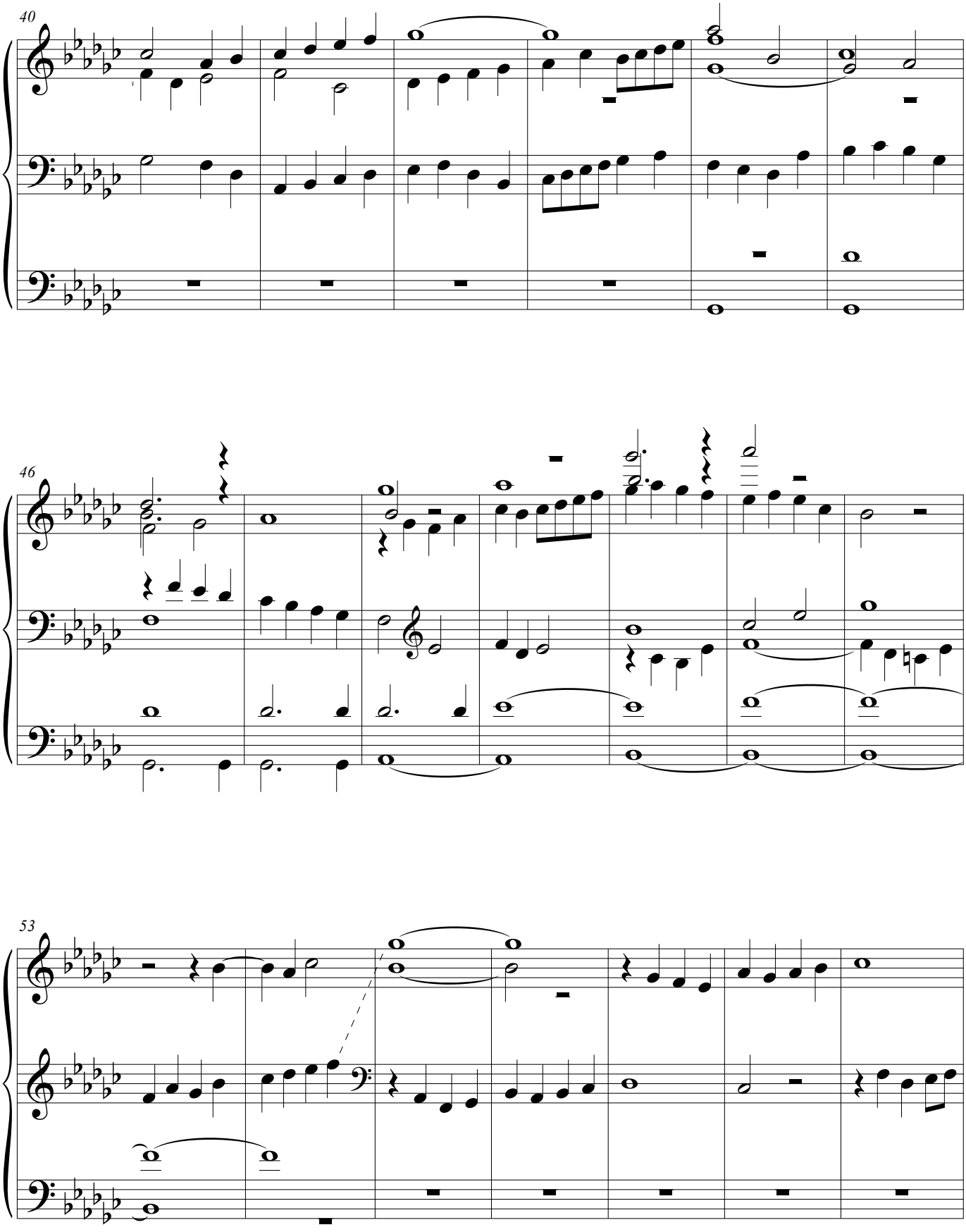
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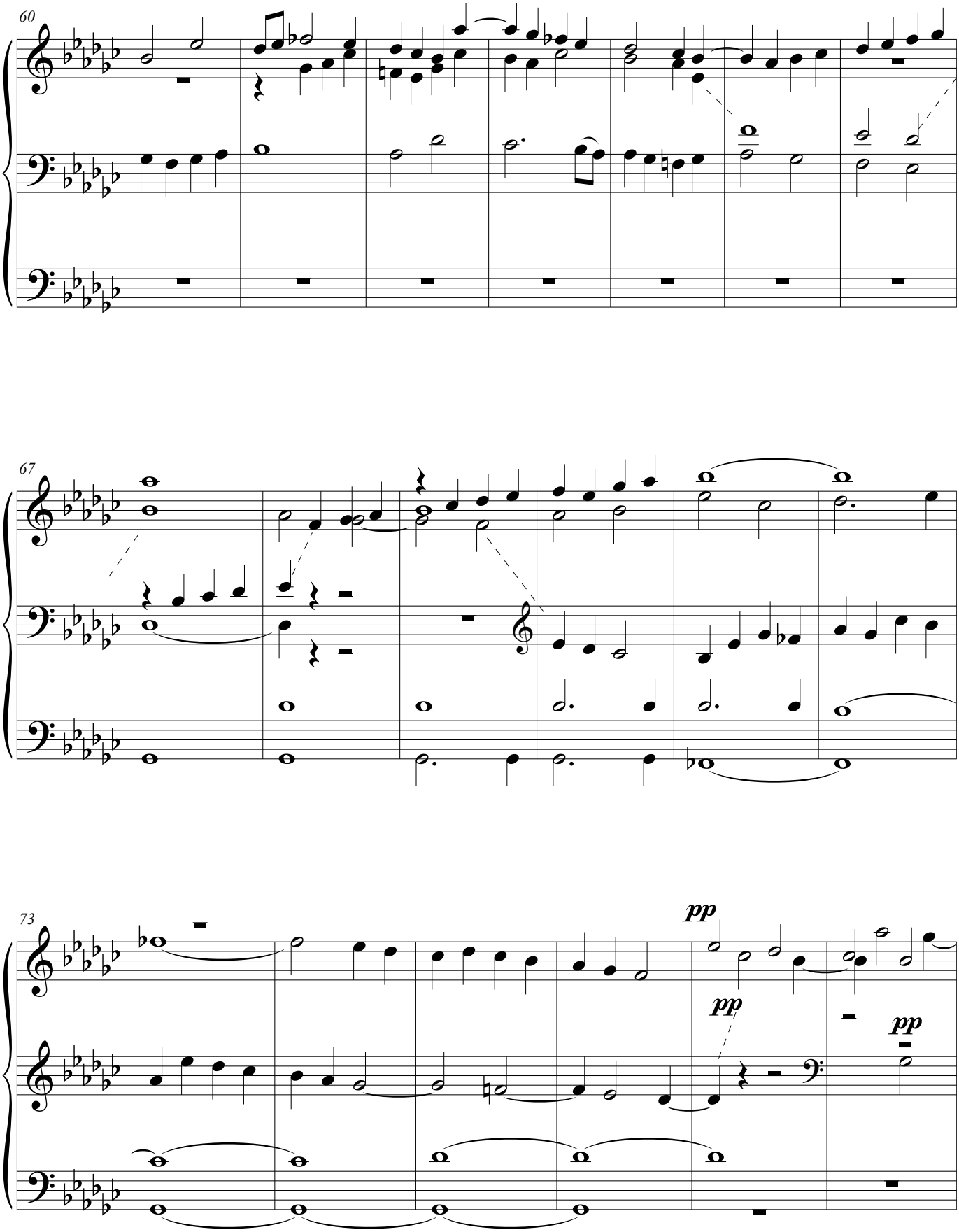
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67
73
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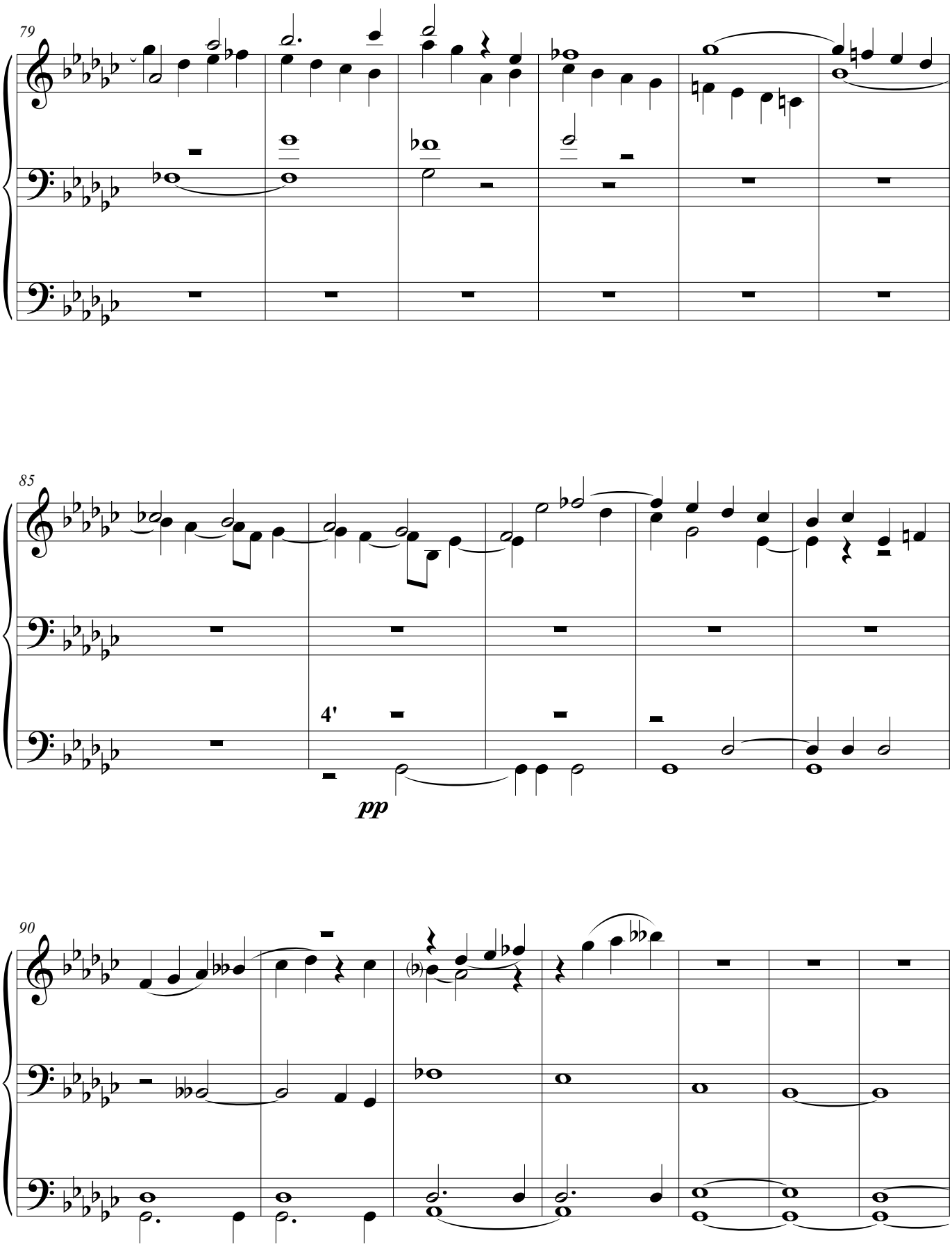
pp
pp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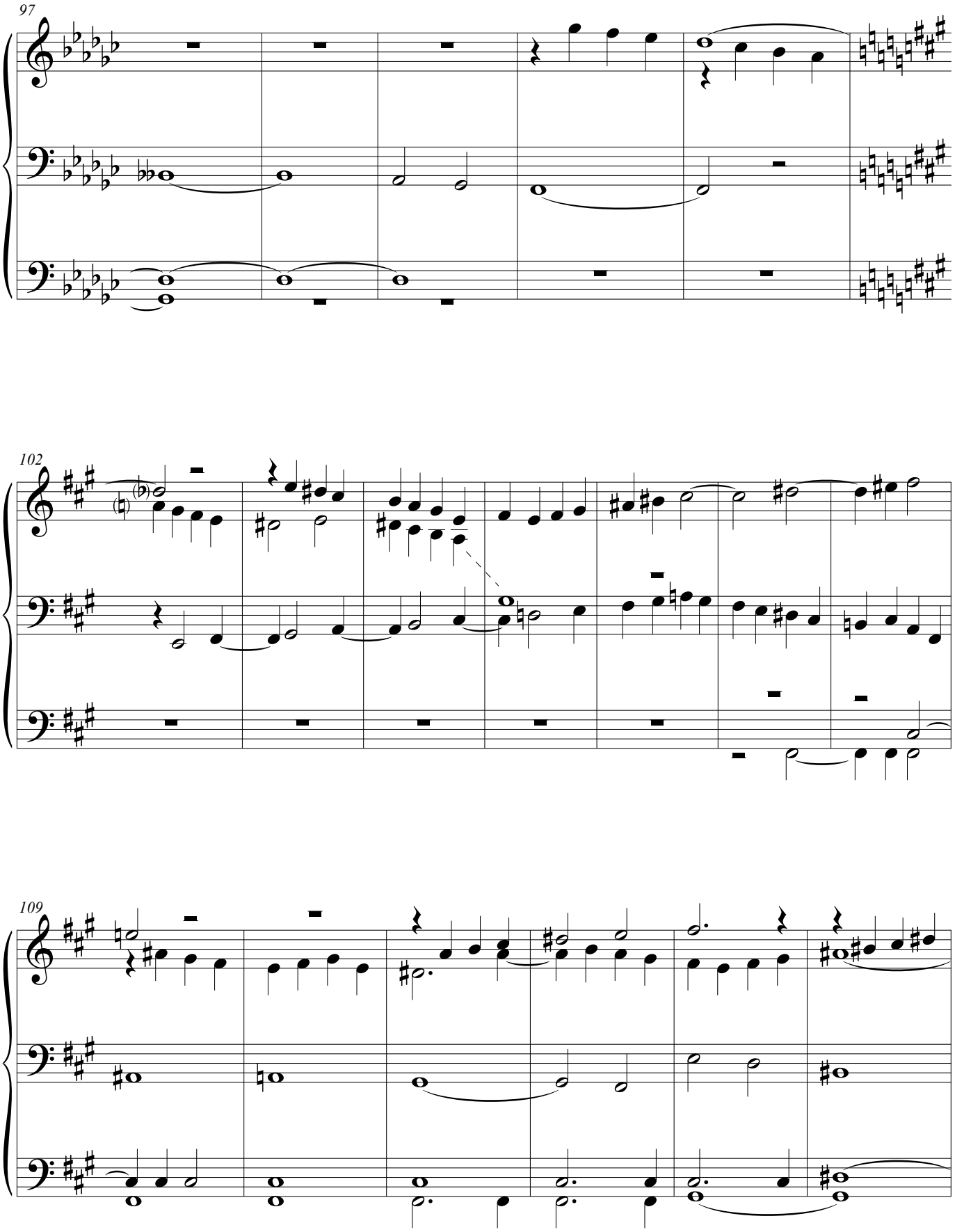
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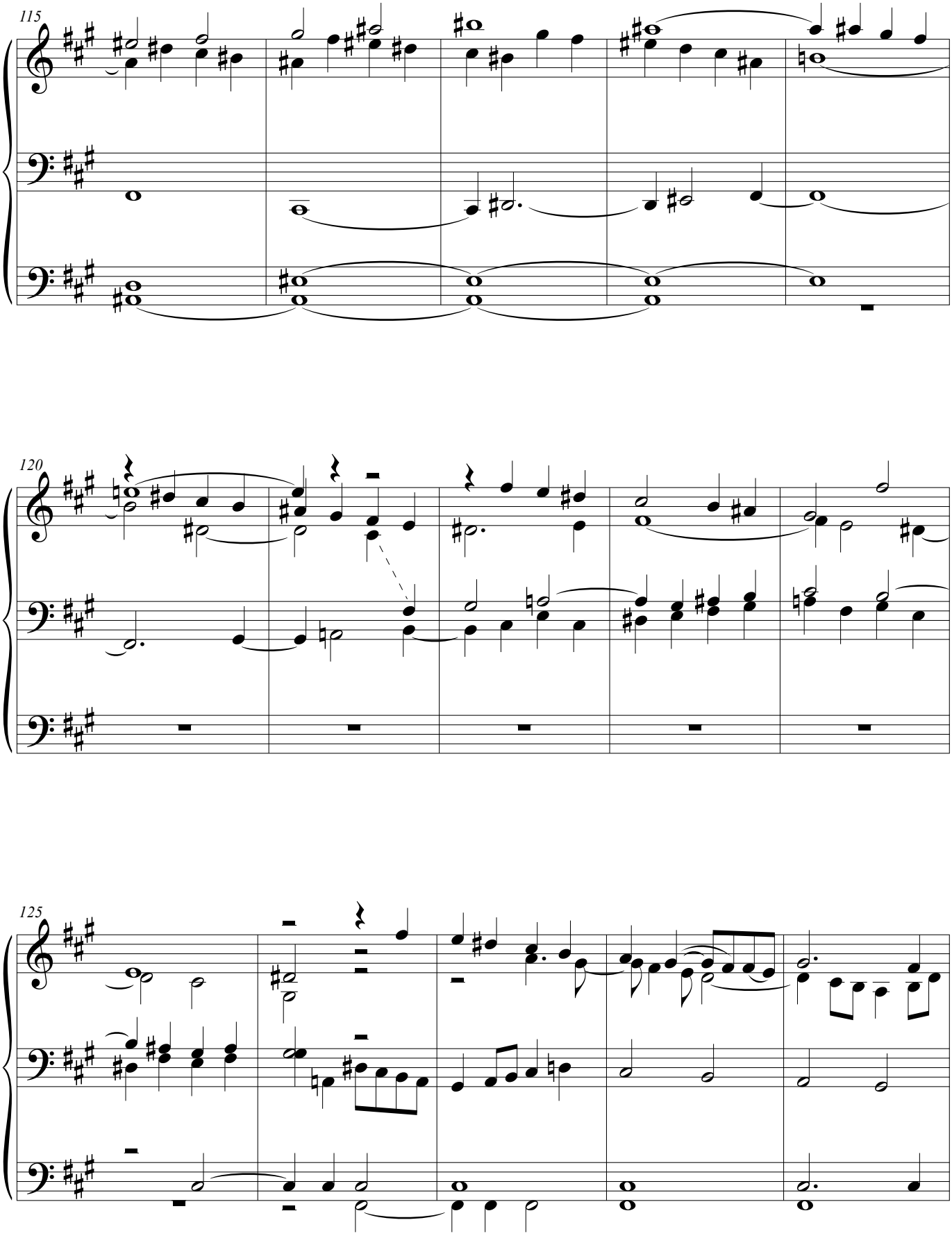
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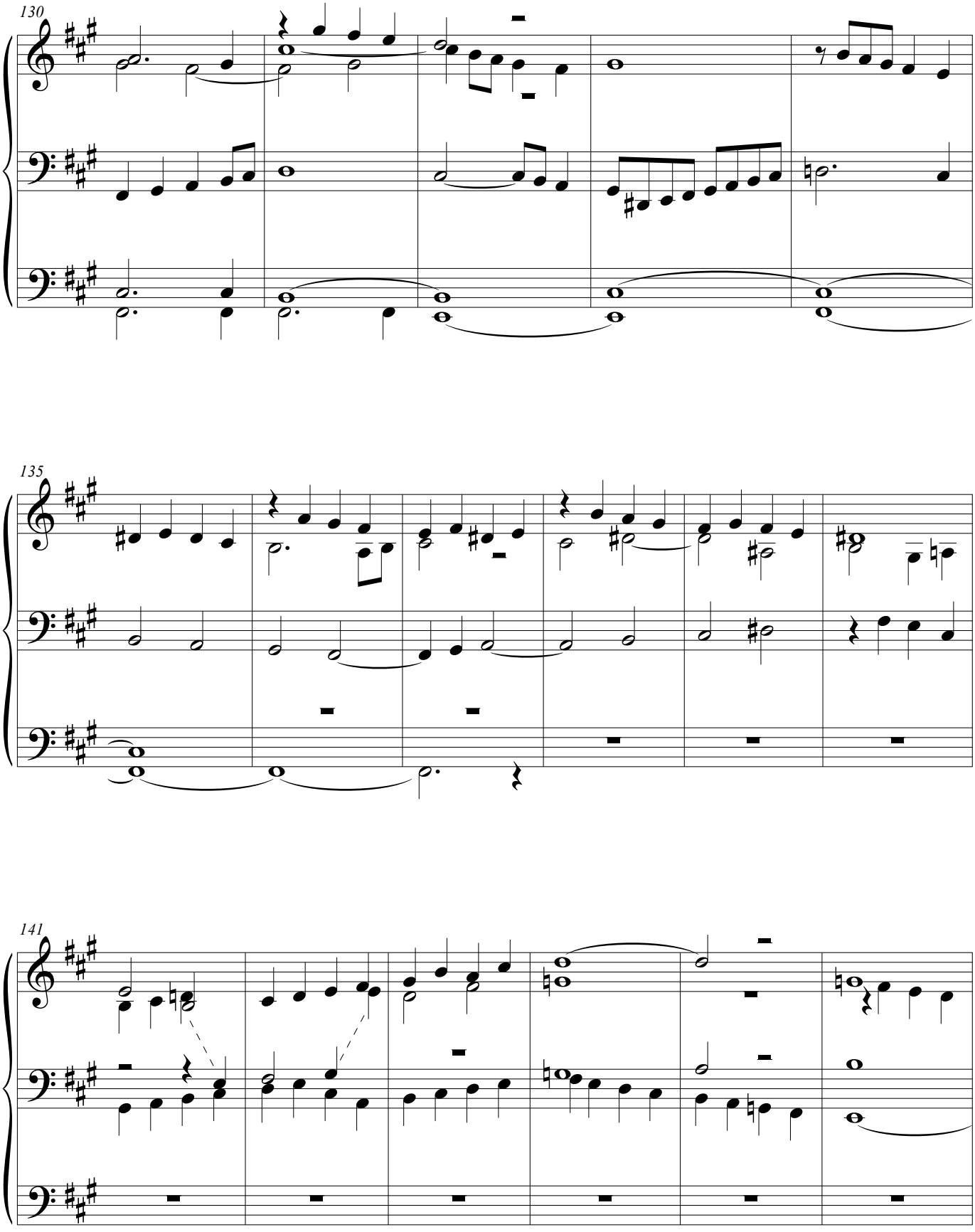
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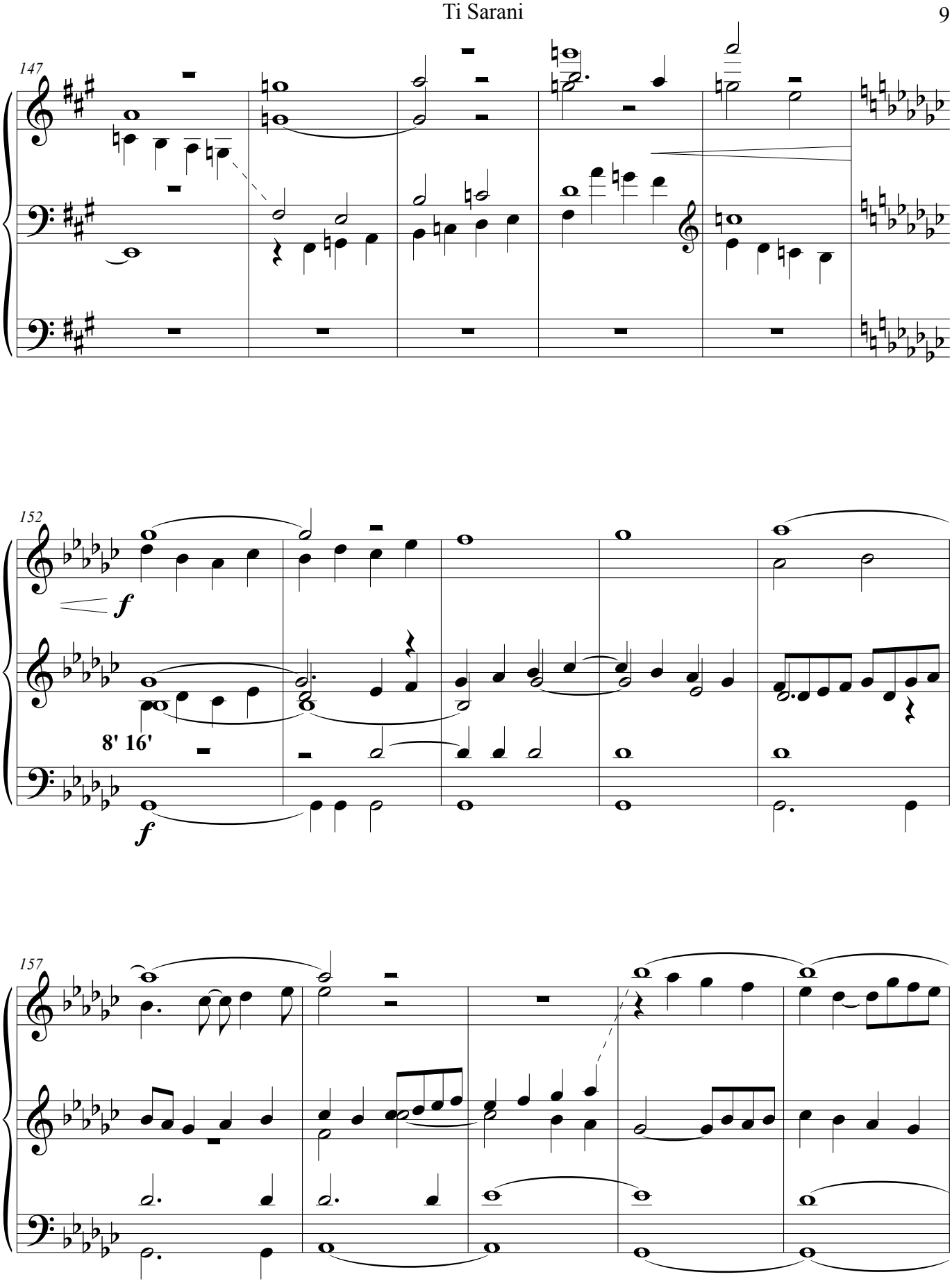
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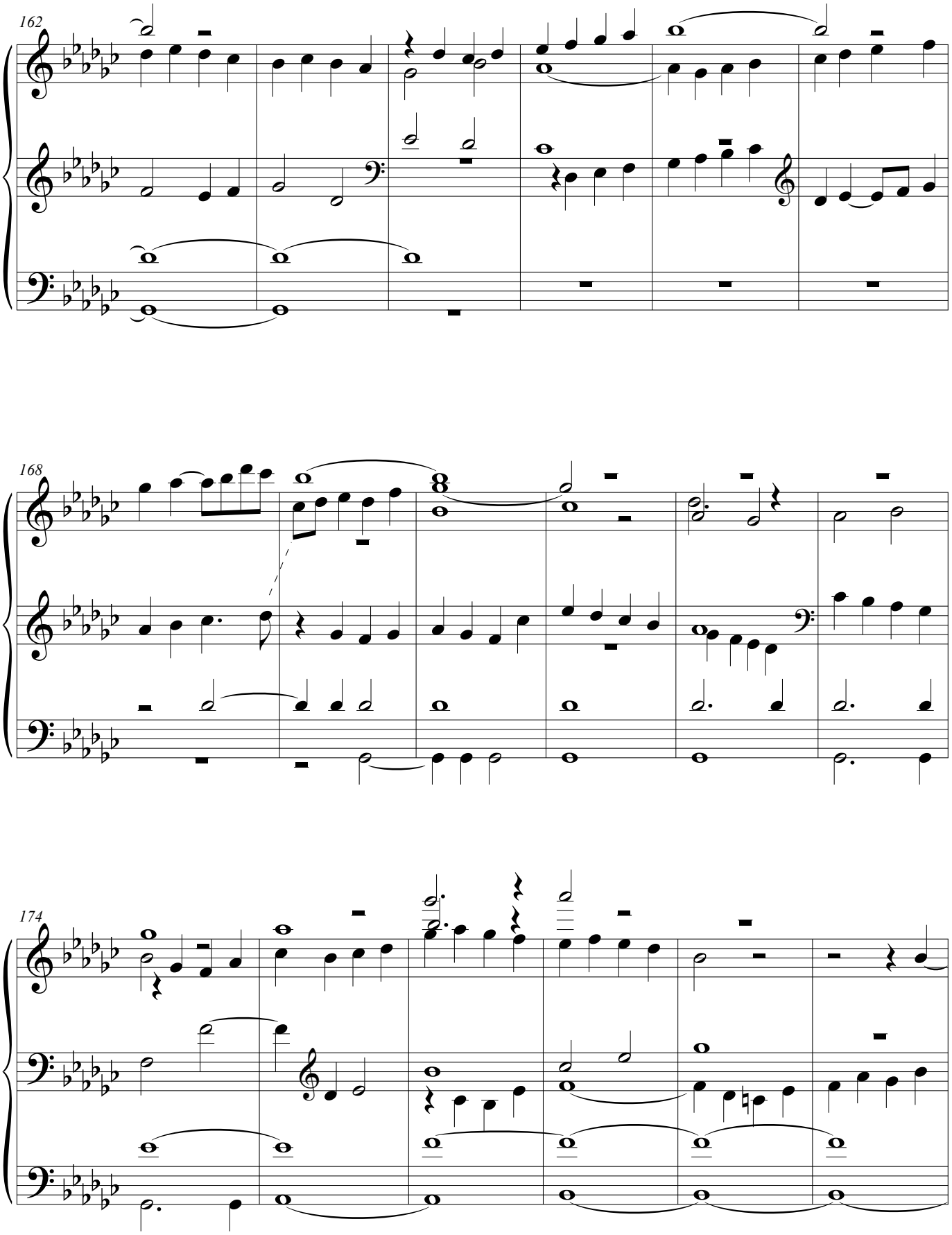
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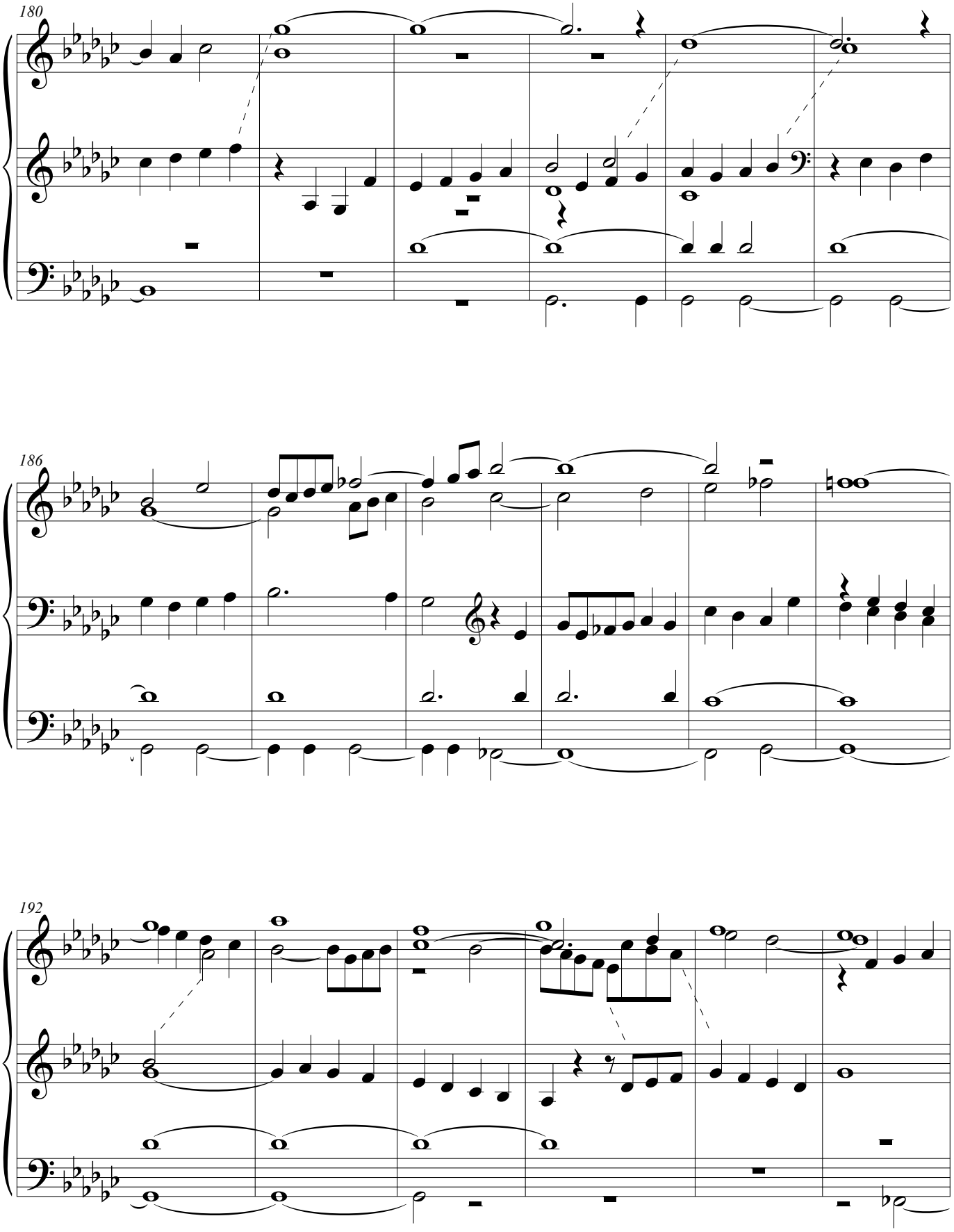
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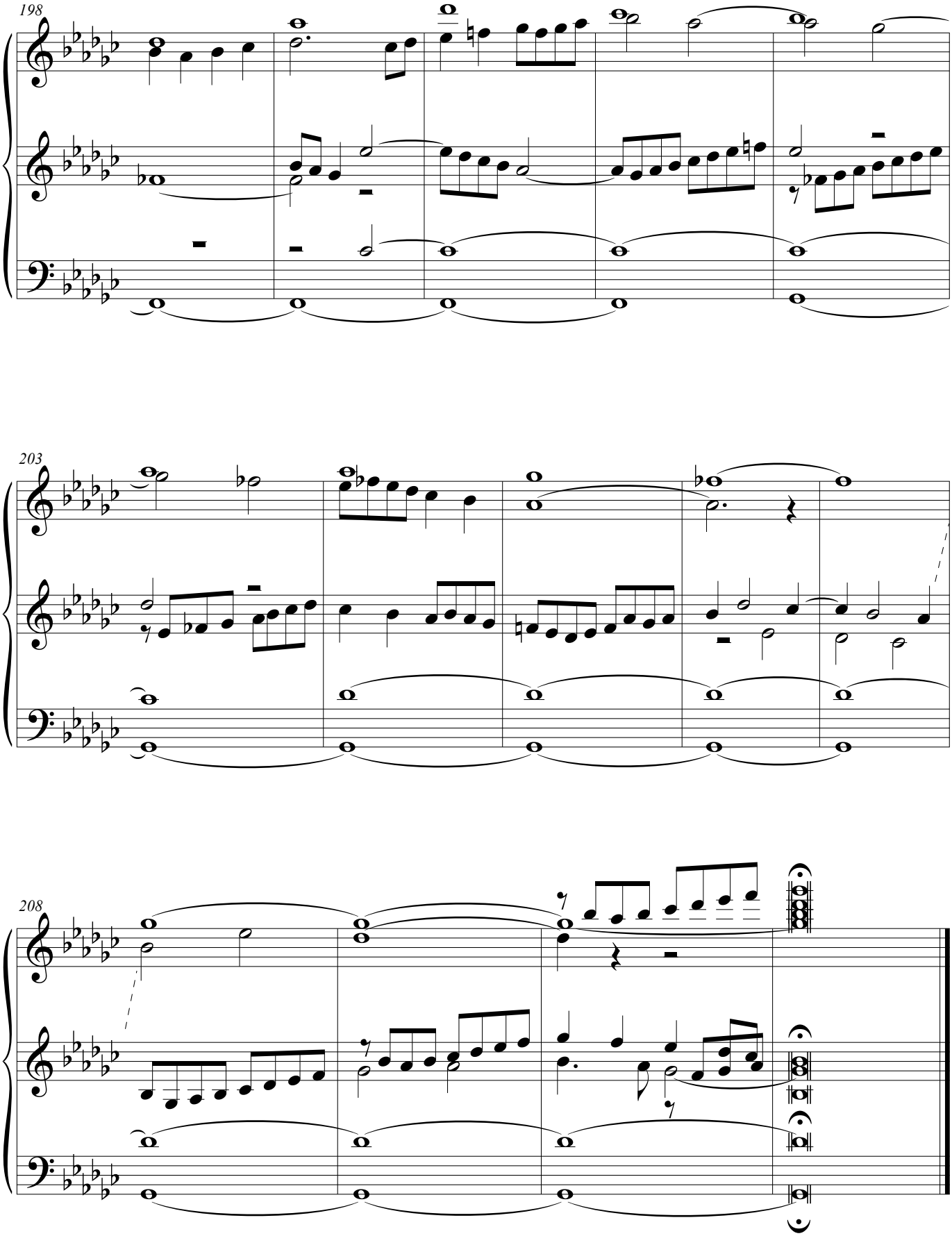
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